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IN THE HILLS—PAINTING BY LEON KROLL IN ANNUAL EXHIBITION

The exquisite brush work of our little canvas, its beauty of surface, its faithfulness to the Louvre painting warrants our belief that we possess the final study for the enlarged work. In quality the small canvas is much finer. Time and oxygen, bituminous *fondant*, and the inexorable "official restorer" have not been kind to the Louvre painting. Overpainting and glazing by the non-committal apprentice hand of the painter engaged on his first large Salon essay have done their part. The student or the cultured traveler of today who, Baedeker in hand, has puzzled over the epochal success of the young Delacroix will find the answer here.

MR. HARSHE'S APPOINTMENT

ON October 1 Robert B. Harshe took up his duties as Director of the Art Institute, succeeding George W. Eggers who resigned to become Director of the Denver Art Association. During the past year Mr.

Harshe held the position first of Assistant Director and later of Associate Director, his service to the Institute including the management of the School, the installation of both permanent and temporary exhibitions, and much of the executive work of the Museum.

Mr. Harshe studied at the University of Missouri, Columbia University, the School of the Art Institute, Art Students' League, Colorossi Academy of Paris, Central School of Arts and Crafts of London. He has held the following positions: Supervisor of Manual Arts, Columbus, Georgia; Instructor of Fine Arts, University of Missouri; Assistant Professor of Graphic Arts, Leland Stanford Jr. University; Director of Oakland Public Museum; Assistant Director Department of Fine Arts, Carnegie Institute of Pittsburgh; Superintendent of Fine, Applied, and Manual Arts, Department of Education, San Francisco Exposition; also Assistant Chief, Department of Fine Arts, and



PHILOMELA—SCULPTURE BY JOHN GREGORY
AWARDED HONORABLE MENTION IN ANNUAL
EXHIBITION

Secretary of the International Jury of Awards of the same department at the San Francisco Exposition; Member of the American Committee of Three to the International Congress of Art Education, Paris. He has been Secretary and Treasurer for the Association of Art Museum Directors since 1917.

THE ANNUAL EXHIBITION

THE Thirty-fourth Annual Exhibition of American Paintings and Sculpture opened on November 3 with the annual autumn reception attended by over 4300 people. The tea tables gay with autumn flowers echoing the colors in the paintings were presided over by committees from the Antiquarian Society of the Art Institute, the Friends of American Art, the Fortnightly of Chicago, the Municipal Art League, and the Young Fortnightly, the Friday Club, the Chicago Woman's Club, the Musician's Club of Women, the Tuesday Art and Travel Club, and the Art Institute Alumni Association.

The prizes were awarded as follows: the Mr. and Mrs. Frank G. Logan medal to Cecilia Beaux for her painting "The dancing lesson"; the Potter Palmer gold medal to Charles Grafty for his "Bust of Frank Duveneck"; the Mrs. Keith Spalding prize to Elmer W. Schofield for his painting "Morning light"; the Norman Wait Harris silver medal to George Bellows for his painting, "Old lady in black"; the Norman Wait Harris bronze medal to Wellington J. Reynolds for his painting "Ave Maria"; the Mr. and Mrs. Augustus S. Peabody prize to Felicie Waldo Howell for her painting "From the attic window"; the William M. R. French memorial gold medal to Eugene F. Savage for his painting "Arbor day"; the Martin B. Cahn prize to Frank C. Peyraud for his painting "Late afternoon." Honorable mentions were given to Sherry Fry for his sculpture "Unfinished figure"; to S. P. Jennewein for his sculpture "Cupid and gazelle"; to John Gregory for his sculpture "Philomela"; to Anthony Angarola for his painting "Compassion"; to A. T. Hibbard for painting "Late February."

Particular attention was given to the hanging of the exhibition, the color in the series of galleries being carefully worked out, ranging from a high key of reduced white through the warm colors to blues and greens, so that there is always a sympathetic background. The color used in painting the walls was broken, two or more colors of the same value used together. The walls thus become vibratory and the eye is not distracted from the pictures. One line hanging has been used with the paintings well spaced. The scattering of the sculpture throughout the exhibition instead of confining it to one gallery enhances the appearance of the paintings, and at the same time suggests the possible more extensive use of bronzes and marbles in conjunction with paintings as an effective form of decoration.